THE NEW CANADIAN MUSIC COURSE

BOOK TWO

CONEY—WICKETT

W. J. GAGE & CO., LIMITED
TORONTO

Important Sop time beats and name time names and then give the time

Page third
7 and 13.

Chords - 16 — 19 - 22

The New
Canadian Music Course

A SIGHT-SINGING COURSE
FOR THE USE OF SCHOOLS

BOOK TWO

BY

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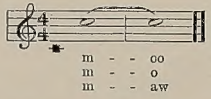
THE NEW CANADIAN MUSIC COURSE

Book Two
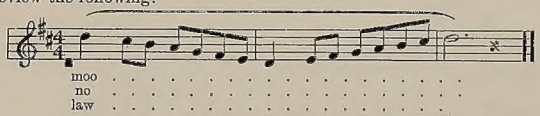
SECTION I

Voice-Training

Our aim now is to produce a beautiful head tone. With lips loosely closed hum " m " for four beats changing to " oo " without any break in the sound. (Imagine you are still humming but that your lips have opened almost unconsciously on the first beat of the second bar) — remember the correct shape of the lips for "oo."



Review the following:

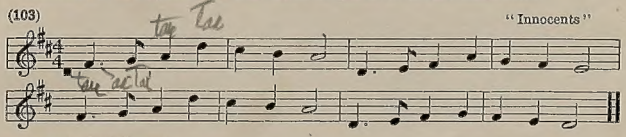


Exercises for Sight-Reading

Preliminary Work. The teacher will review fe and ta on the Tonic Solfa Modulator and introduce the difficult leaps that occur in the following exercises. Blank Staff Practice should be taken on the Tonic Chords with the doh in various positions. The rhythmic figure ♩. ♪ can be reviewed by short original phrases suggested by the class.

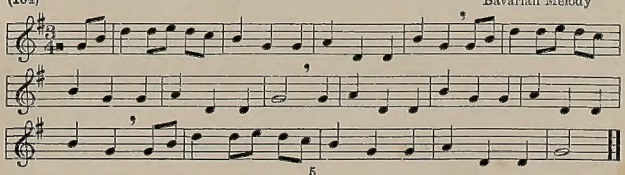
Memorize this hymn tune and learn to point it on the blank staff.

(103) "Innocents"



A review of Taatai.

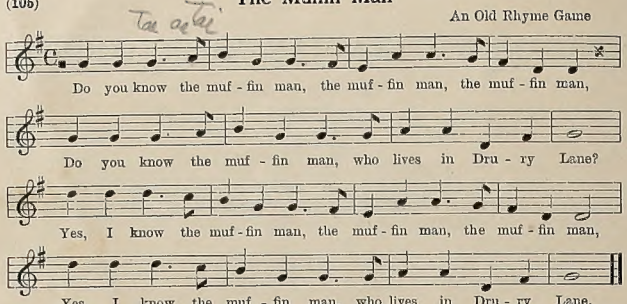
(104) Bavarian Melody



(105)

The Muffin Man
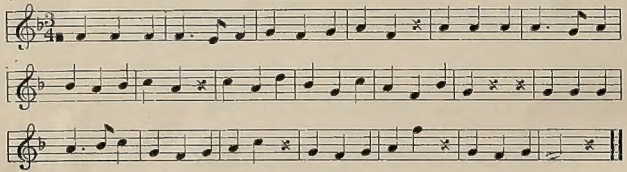
An Old Rhyme Game



The rhythm must be well marked in the following exercise, and the rests strictly observed. Bars 4, 8, and 16 need careful phrasing.

(106)

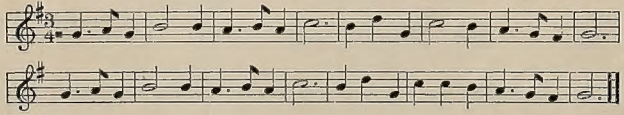
MOZART, 1756–1791



Try to find the words of this little tune if you do not know them.

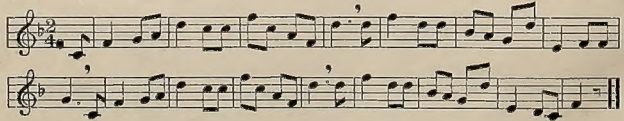
(107)

Nursery Rhyme



(108)

SCHUMANN, 1810–1856

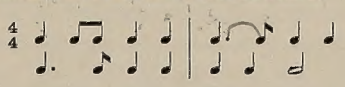


Ear-Training

1. Ear-Tests of two or three notes should be given, the first note being always a note of the Tonic Chord. The answers should occasionally be written on the blackboard.

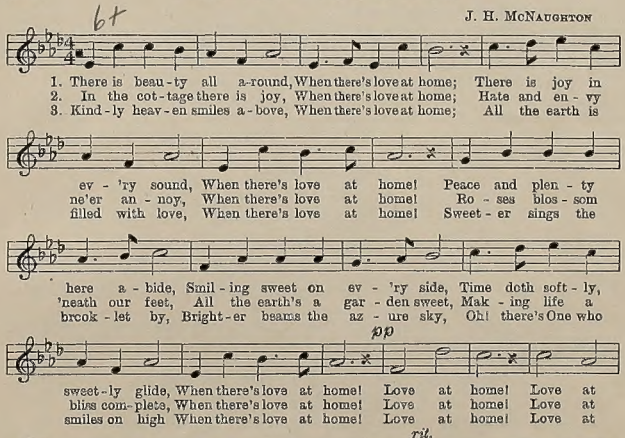
2. Imitation phrases to laa should be continued including **fe** and **ta**, e.g., **m l s fe s; d' ta l t d'**. The rhythmic figure ♩. ♪ can also be introduced.

3. Time Ear-Tests. The following suggested rhythms should be clapped by the teacher and imitated by the class. The children will then give the time-names, step the phrases, and write them on the blackboard.



(109) **When There's Love at Home**

J. H. McNaughton



The Study of Thirds

The class will divide into two sections. Section one will sing *doh* and Section two will sing *me* (together). The modulator shows that an Interval of a *Third* is being sung.

a. Sing the following *thirds* and notice how pleasantly they sound together. (The sign { is called a *brace*, and it tells us that the two lines must be sung at the same time. It is also used to connect two or more staves.)

{ **m f s f m r m**
{ **d r m r d t, d**

b. Repeat, but listen to the top notes and then to the bottom ones.
c. As the thirds are played on a piano, listen to the top notes and sing them when you recognize them. Do the same with the bottom ones.
d. Sing *doh* and *ray* together. *Seconds* make a very unpleasant sound.
e. Sing or have played { m l t / d f s } and compare with { f s d' / r m l. }
f. Examine your modulator and find out in what way the two groups differ.

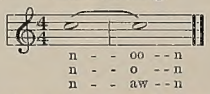
Rhythmic Work (Combined with Music Appreciation)

Memorize (105). Let us examine this little tune. It begins with the "home" note *doh*. At the end of bar 8 we find it at "home" again. Can you find another "home" note at the end of a phrase? Think of these "home" places as you dramatize.

a. Form a circle and join hands.
b. Skip to the left (bringing the knee well up) for 4 bars.
c. Skip to the right (4 bars).
d. Skip to the centre (4 bars).
e. Skip back (4 bars).

SECTION II

Voice-Training



When singing "n" the tip of the tongue should be placed behind the front top teeth.

Review second Voice Exercise on Page 5. Continue this review throughout the book.

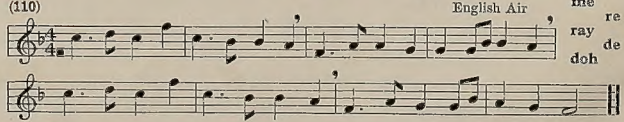
Preliminary Modulator Drill (De, Re, and Se)

Examine your modulator and look for **de**, **re**, and **se**. You will find *de* between **doh** and **ray**; *re* between **ray** and **me**; *se* between **soh** and **lah**. If you can sing correctly **s fe**, you can also sing **r de**; **m re**; **l se**.

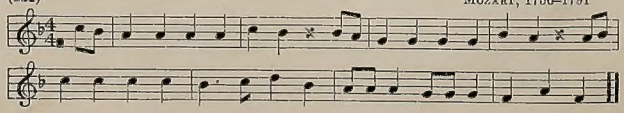
doh'
te
lah
se
soh
fe
fah
me
re
ray
de
doh

Exercises for Sight-Reading

(110) English Air



(111) Mozart, 1756–1791



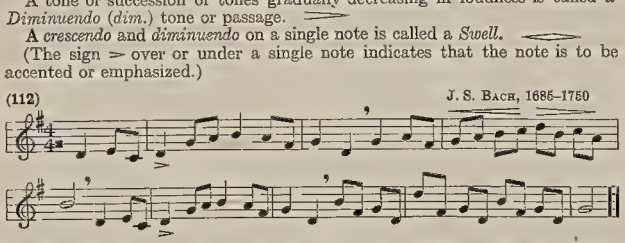
Crescendo, Diminuendo, and Swell. A tone or succession of tones gradually increasing in loudness is called a *Crescendo* (*cres.*) tone or passage. <

A tone or succession of tones gradually decreasing in loudness is called a *Diminuendo* (*dim.*) tone or passage. >

A *crescendo* and *diminuendo* on a single note is called a *Swell.* <>
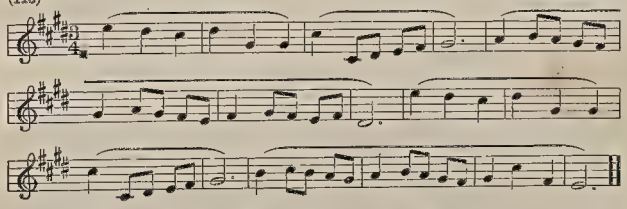
(The sign > over or under a single note indicates that the note is to be accented or emphasized.)

(112) J. S. Bach, 1685–1750



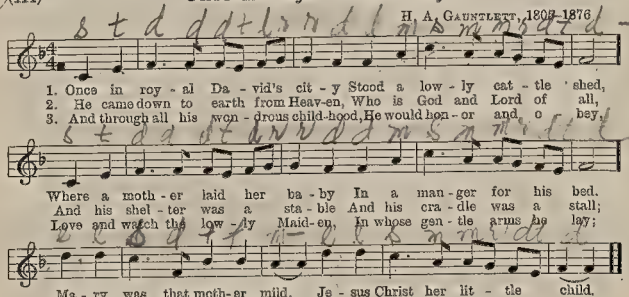
The following is an excellent exercise for phrasing. The class will divide into two sections. Section one will clap the first phrase and Section two the second. All clap the third. Take the next three phrases in a similar way, but for variety Section two will begin.

(113) J. S. Bach
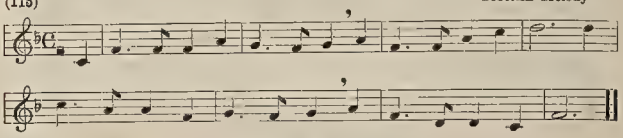


(114) **Once in Royal David's City**

H. A. Gauntlett, 1809–1876



You all know the words of this song. When you have sung the notes correctly make a circle, join and cross hands and sing the words.

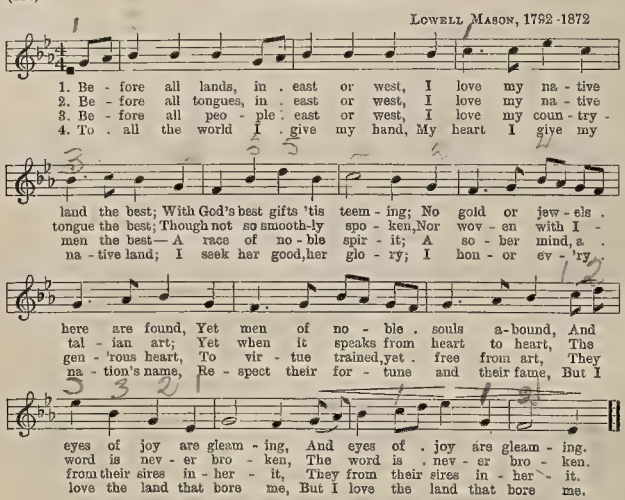
(115) Scottish Melody



(116)

Before All Lands

LOWELL MASON, 1792-1872



Ear-Training

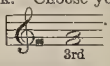
The Study of Sixths. As intervals are named according to the number of tones of the scale which they include, reckoning the highest and lowest tones, our first sixth will be **d 1** (sung together).

The class will divide into two sections and sing this interval. Also sing the following slowly:

l	t	d'	r'	d'	t	l
d	r	m	f	m	r	d.

Combine Thirds and Sixths as follows:

m	f	s	d'	s	m	s	m	
d	r	m	m	m	d	t,	d.	

The teacher will play thirds and sixths on the piano. The children will close their eyes, and when they hear a sixth played, they will raise a hand. If there is no piano in the room, the teacher can point to the intervals on the modulator and two pupils be chosen to sing them. Write the above combination of thirds and sixths in your music dictation book. Choose your own **doh** (locate it with a square) and use whole notes, e.g., 

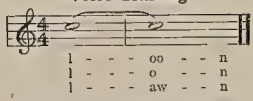
. Write the name of your interval under the notes.

Rhythmic Work (Combined with Music Appreciation)

Step (113). If there is no piano, the class must be divided into three sections. Section one will represent a choir and sing. Section two will step the first phrase (6 walking steps). Section three (without any break) will step the second phrase (walk, run, run, run run, walk and hold for two beats — three in all). All will step the third phrase (walk, run run, run run, walk, run run, run run walk, run run run run walk and hold as before). Complete the exercise in a similar way. Change the sections round so that all pupils will take an active part in the singing and in the stepping of both groups.

SECTION III

Voice-Training



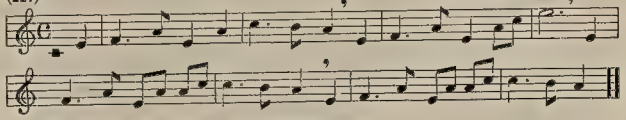
Exercises for Sight-Reading

Preliminary Work. Practise the following phrases:

m l s f m	d l, f f m
l d' l f m	d r m m l
l m r m l	l, f r m l
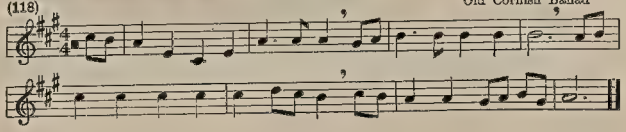
Notice how the following little tune hovers round the "lah." It even closes with the "lah" instead of the usual **doh**. The **lah** is the sad note of the scale, and when it takes a prominent place it usually makes the tune sad. Be on the watch for these little sad tunes. Children usually love them.

(117) SCHUMANN, 1810–1856



Would you call this a sad or a cheerful tune?
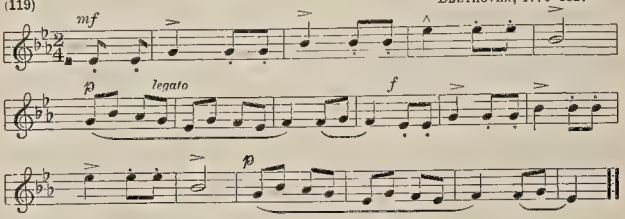
(118) Old Cornish Ballad



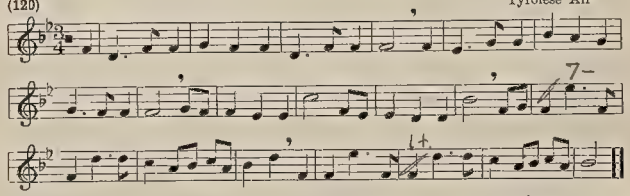
Staccato Marks direct that the tones be separated from each other. The wedge-shaped mark is the more emphatic staccato sign.

Legato is a musical term meaning even, continuous, flowing, smooth. In the following exercise sing the long phrases *legato*. The new sign ∧ means that the note must be well marked or accented.

(119) BEETHOVEN, 1770–1827
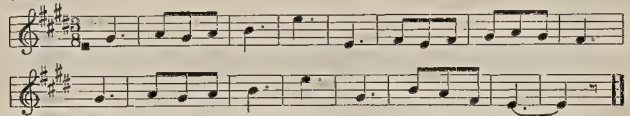


(120) Tyrolese Air



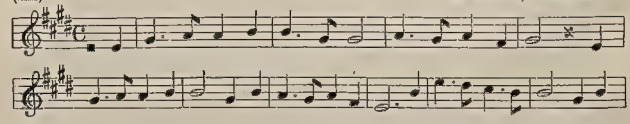
An *eighth* note sometimes represents a beat. The time-name of the eighth note when used as a beat is Taa and a dotted quarter note (equal to three eighths) is taa-aa-aa.
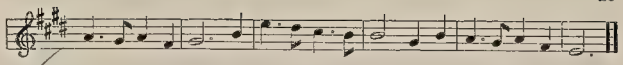
(121) "Life Let Us Cherish"



You all know the words of the next tune. Read the notes carefully and sing the song.

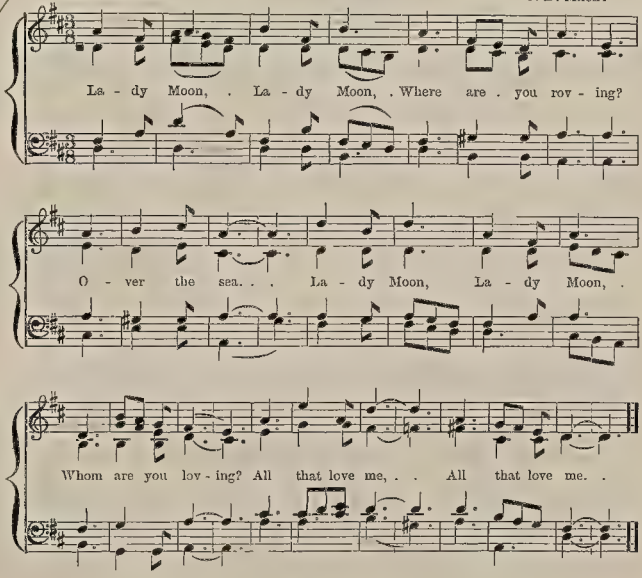
(122) H. BISHOP, 1786–1855



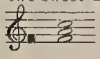


(123) **Lady Moon**

Lord Houghton — J. D. Macey



Ear-Training

The Study of a Chord. On page 8 you were asked to find the reason why the thirds $\begin{matrix}\text{m}&\text{l}&\text{t}\\\text{d}&\text{f}&\text{s}\end{matrix}$ sounded differently (irrespective of pitch) from $\begin{matrix}\text{f}&\text{s}&\text{d}'\\\text{r}&\text{m}&\text{l}\end{matrix}$. Did you discover on the modulator that the former had two large steps (or two whole or four half tones) and the latter a large step and a little one (or three half tones)? Intervals that contain four half tones are called *Major Thirds; Minor Thirds* have three half tones. Study these well from your modulator and try to remember the terms because they are often used in connection with music. If we take a Major Third and put a Minor Third above it we have a beautiful combination of sounds. We have two sweet Thirds and an interval of a fifth $\begin{matrix}\text{s}\\\text{d}\end{matrix}$. Our chord stands thus: $\begin{matrix}\text{s}\\\text{m}\\\text{d}\end{matrix}$ or 

This is known as a Major Chord because the lower interval consists of a Major Third.

The class will divide into three sections and each section will sing a note of the Major Chord. For the present listen only to your own part, keeping it steady and sweet.

Rhythmic Work (Combined with Music Appreciation)

Step (119). If you are able to appreciate and illustrate the light staccato notes (the sign of staccato means *spring*) and also the accented notes, remembering too the smoothness of the long phrase, you can make this a very artistic and enjoyable exercise. Make a good beginning coming in strictly to time on the weak accent. The teacher will count *one, two, one,* and the two light springy steps will begin on the *up* beat.

SECTION IV

Voice-Training



moo - o - - - aw - oo - m
noo - o - - - aw - oo - m
loo - o - - - aw - oo - m

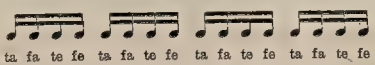
Preliminary Rhythmic Drill (The Rhythmic Figure  **)**

a. The teacher will beat one bar of $\frac{4}{4}$ rhythm very slowly, and the children will give four even claps to each beat. The children will monotone very softly *one, two, three, four* as they clap.

b. Repeat, but divide the sixteen claps into four groups, by making the first clap of each group a little louder than the other three (the first clap of the first beat will be the loudest of all). This will remind us that the four little claps really mean one beat.

c. Repeat, but monotone to the time-name *TAFATEFE* (pronounced *taffa-teffe* not *taafateefe*). The "a" in tafa is the short sound as in *cat* and must not be confused with the long "a" sound of Taa, while "fe" is pronounced as "fee."

d. The sixteen notes (or *Sixteenths* as they are called, because sixteen are equal to a whole note) may now be written on the board thus:
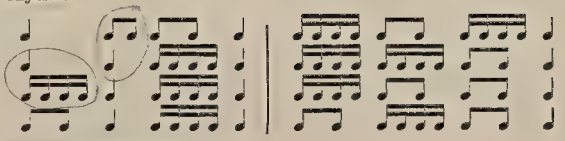


ta fa te fe ta fa te fe ta fa te fe ta fa te fe

and the children may clap while mentally reading the symbols. Sometimes a group of sixteenths is written thus:  but by joining them together we can more easily distinguish the beginning of the beat. In stepping the sixteenths you must "double your running" which will have to be done on your toes.

e. Clap, monotone to time-names, and step the following:

$\frac{4}{4}$ rhythm.

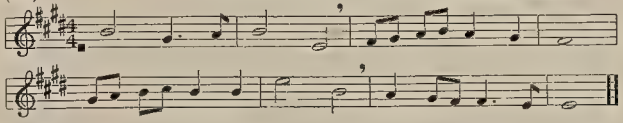
1.
2.
3.
4.
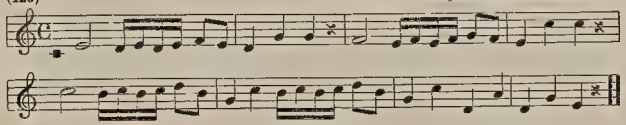


Construct similar phrases.

Exercises For Sight-Reading

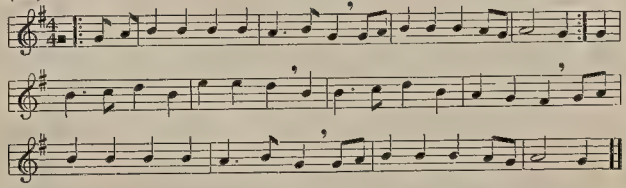
(124) G. F. Handel, 1685–1759



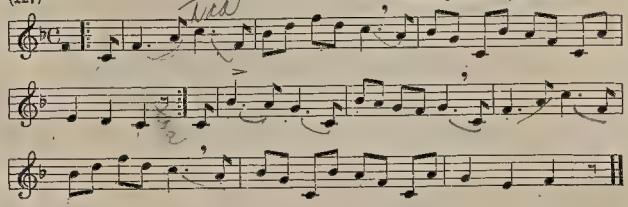
(125) Adapted from Beethoven
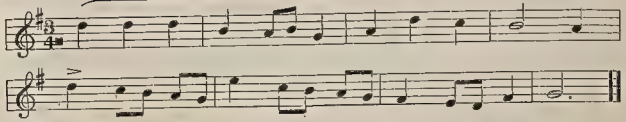


(126) Old English



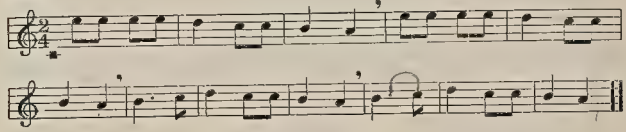
(127) "The Merry Peasant," Schumann



(128) J. S. Bach, 1685–1750



(129) Russian Folk Song



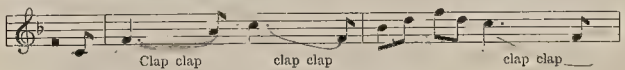
Ear-Training

The teacher will play this *Major Chord*  on the piano (or three good singers may sing it), and the class will listen. Concentrate at first on the top note, then the bottom one, then the middle note. When you are able to sing any note of the chord asked by the teacher, think of the chord as a *whole*. When you sing this chord, let your note blend with the other parts. To do this well you must listen carefully to all three parts.
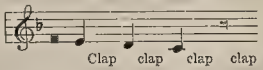
The next Major Chord will be taken in the same way.  Can you find the other Major Chord of the scale? Remember that it must have a Major Third at the bottom.

Rhythmic Work (Combined with Music Appreciation)

Memorize the air of (127). You will have noticed in studying this tune that there is a large number of eighth notes. There are a few quarters and dotted quarters. When you sing a quarter note "fill in" the second half of the beat (the second eighth note) with a clap. The dotted quarter, consisting of three eighths, will have two claps, thus:



There will be no other claps until you get to the fourth bar. The second eighth note of each quarter will be clapped thus:

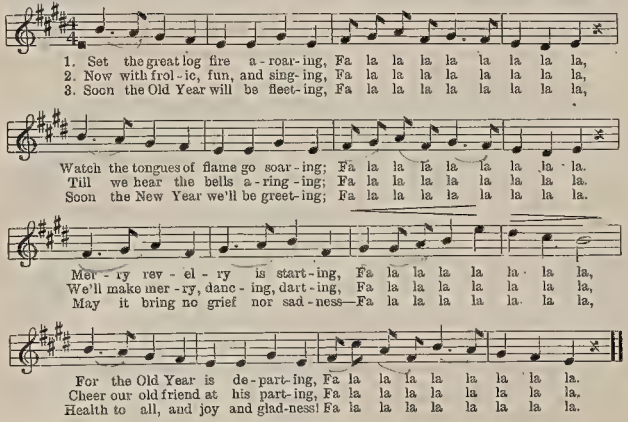


When you are able to sing and clap this exercise correctly, it can be dramatized in the following way with the use of the piano. Form a circle and turn to your right. Use the running step for all notes that are not clapped, standing quite still during the clapping. (You must have your hands ready for clapping throughout the exercise so that not a fraction of time is lost).

(130)

New Year's Eve

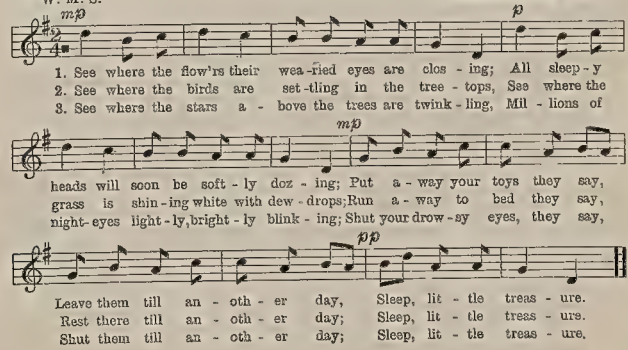
W. M. S. "Nos Galan," Welsh Air



(131)

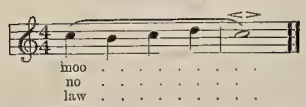
Lullaby

W. M. S. Lithuanian Folk Tune



SECTION V

Voice-Training

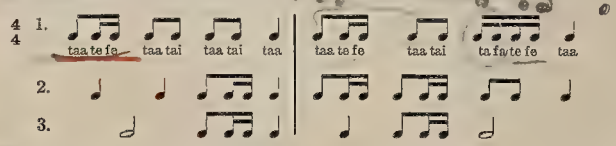


Preliminary Rhythmic Drill (The Rhythmic Figure)

We already know that a beat can be divided into two half beats (taa tai) or four quarter beats (tafatefe), and now we must learn to make other combinations.

Let us take the first half of a beat and add to it the second half in the form of two quarter beats thus: or . Altogether we have one beat, but the notes are not of equal value. The eighth note, being equal to two sixteenths, is a longer note than each of the other two. If we work out our time-name, we shall be helped in getting the correct rhythm. From the *taa* in taatai and the *tefe* in tafatefe we get our time-name *Taatefe*.
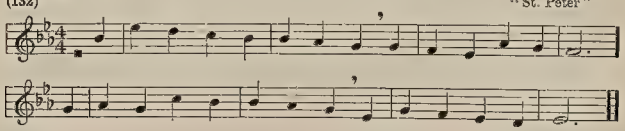
Construct short original phrases containing this rhythmic figure similar to the following:



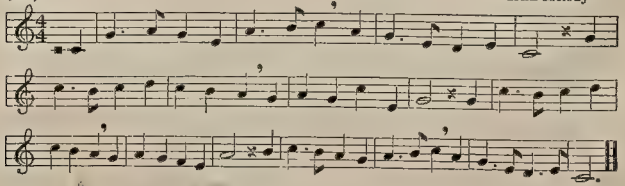
Exercises for Sight-Reading

Point the notes of this hymn tune on the blank staff with the Doh in various positions.
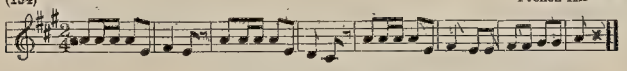
(132) "St. Peter"



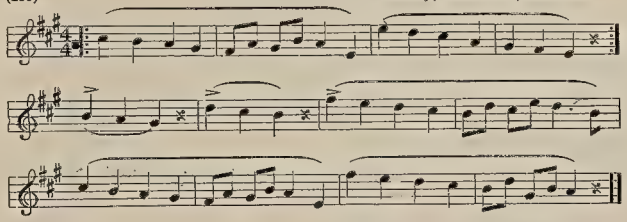
(133) Irish Melody
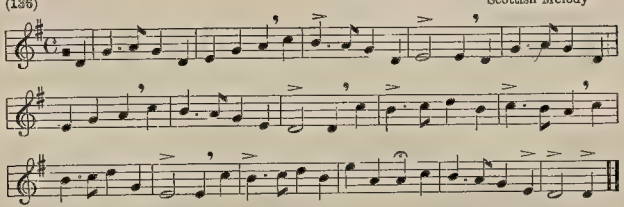


(134) French Air



(135) "Melody," SCHUMANN, 1810–1856

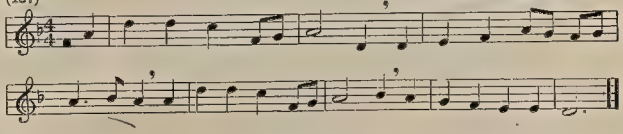


(136) Scottish Melody



A Theme is a musical melody or phrase at the beginning of a musical composition, and introduced again in various forms.

(137) MENDELSSOHN, 1809–1847



Ear-Training

Minor Chords. When the lower third in a chord is a minor, with a major third above, the chord is a Minor Chord. The Minor Chords are:

l	t	m^1
f	s	d^1
r	m	l

Practise the singing of these chords in a similar way to the major chords.

Rhythmic Work (Combined with Music Appreciation)

Memorize (135). In this delightful little tune we have a number of phrases. Some are easily recognized because of the rests. Between phrases one and two and six and seven there are no rests. We need to work out a dramatization that will remind us of all the phrases.

a. Form a circle and stand in position (left foot back and hands raised, holding an imaginary horn or small trumpet).

b. The music says: walk, walk, walk, walk, run run, run run, walk, walk. Begin with your left foot and respond to these directions, but on the last beat (at the end of the first phrase) *turn* and walk, beginning the second phrase with the left foot. There is a rest at the end of bar 4. Mark this by standing still, and the right foot will then be ready for the "repeat" (remember the turn at the end of bar 2).

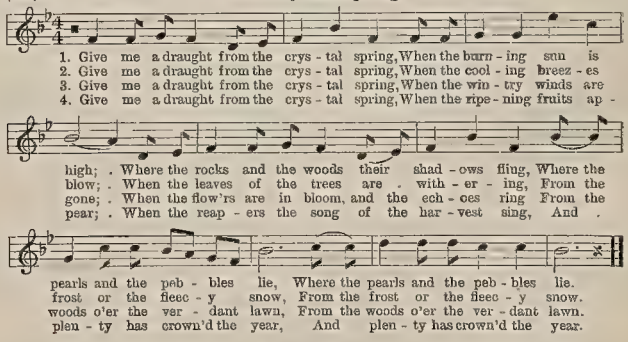
c. Emphasize the notes with the accent mark in the second line and give full value to each quarter rest.

d. Do not turn at the end of bar 8. The taa-aatai (step with a slight bend and a run on the tai) is sufficient to remind us of the end of the phrase.

e. The last four bars will be a repetition of the first four, only there will be running steps in bar 12.

(138)

The Crystal Spring

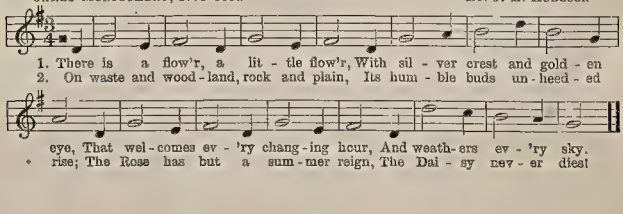


(139)
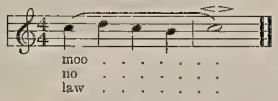
A Field Flower

(THE DAISY)

JAMES MONTGOMERY, 1771-1854 — DR. J. E. HODGSON
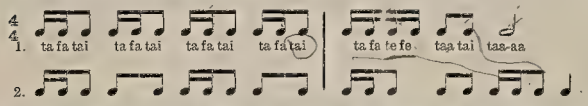


Voice-Training



Preliminary Rhythmic Drill (The Rhythmic Figure )

The time-name for  is *TAFATAI*. Work out for yourselves why this figure should receive this name.

Practise the following and similar rhythms:

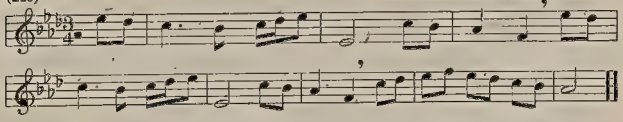


Finger signs are useful in getting accuracy and speed in the monotoning of time-names. They also prove a welcome change from the ordinary drill. The teacher will show the back of a raised hand to the class (the fingers must be close together and the thumb crossing the palm of the hand). This represents *Taa*, and if the hand is shaken slightly once, the syllable will be repeated by the class. In $\frac{4}{4}$ time four slight even shakes of the hand will give the class the rate of speed (the children will monotone *taa* softly four times). The fingers divided into two groups give taatai, and tafatefe is shown by separating the four fingers. The children will enjoy using the fingers with the teacher, and they might themselves suggest a way of illustrating the last two rhythmic figures they have studied. Use finger signs for the following:

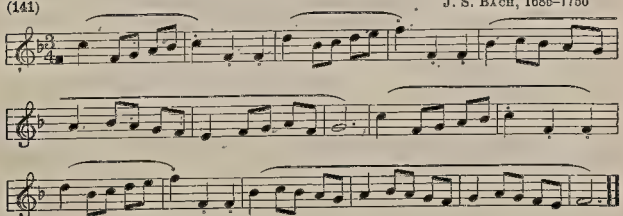
$\frac{4}{4}$ taa taa taa taa | taatai taatai tafatefe taa.

Exercises for Sight-Reading
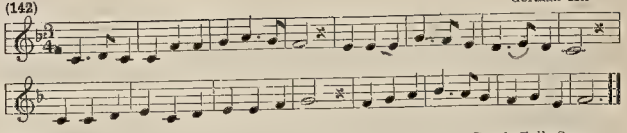
(140) Adapted from an Old Irish Tune
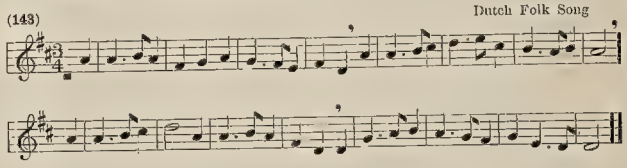


(141) J. S. Bach, 1685–1750



(142) German Air

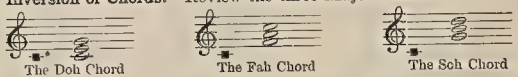


(143) Dutch Folk Song



Ear-Training
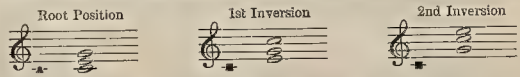
The Inversion of Chords. Review the three Major Chords.



The Doh Chord — The Fah Chord — The Soh Chord

All the above chords are in what is called the *root* position because the note in each chord upon which the others depend is the lowest note. In the Doh Chord if the lowest note (**doh** or the root) is placed an octave higher, leaving the third (**me**) of the root as the bottom note, the chord is said to be in the "first inversion."

If the third of the root is placed an octave higher, leaving the fifth (**soh**) of the root as the lowest note, the chord is in its "second inversion."



Root Position — 1st Inversion — 2nd Inversion

Write in your Music Dictation book the Major Chord of D (**doh** is under the first line) in its root position, and the first and second inversions.

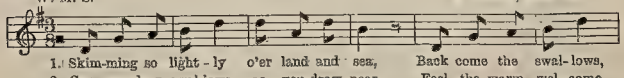
Sing the chords when you are sure they are written correctly.

Rhythmic Work (Combined with Music Appreciation)

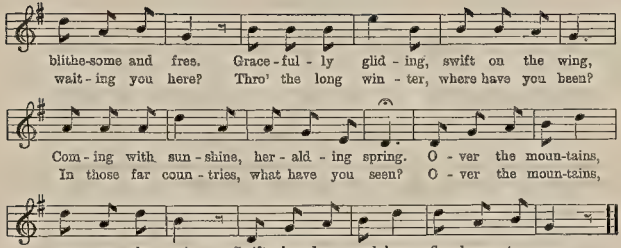
Memorize (141) and step it. Remember the "springy" step for staccato, and hold for the dotted half notes.

(144) **The Swallows**

W. M. S. T. Cooke, 1782–1848

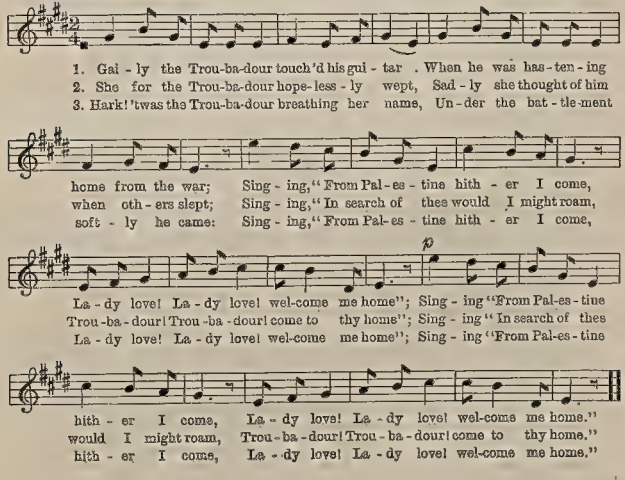


1. Skim-ming so light-ly o'er land and sea, Back come the swal-lows,
2. Can you, dear swal-lows, as you draw near, Feel the warm wel-come



(145) **The Troubadour**

T. H. Bayly, 1797–1839 T. H. Bayly
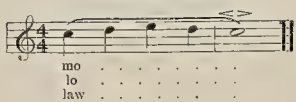


taa - one pulse

laa - aa

SECTION VII

Voice-Training

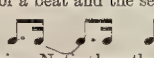


Preliminary Rhythmic Drill

Review the following summary by monotoning softly to time-names (while beating time) from the teacher's pointing on the blackboard.
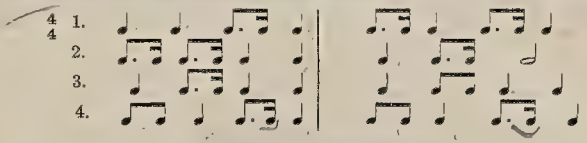


The Rhythmic Figure.  or  The teacher will clap the following bar of $\frac{4}{4}$ time, remembering that each beat is unequally divided between two notes, the first taking $\frac{3}{4}$ of a beat and the second the remaining quarter.



The class will repeat this. Notice how the sixteenth note connects itself with the *following* dotted eighth rather than with the *preceding* one.
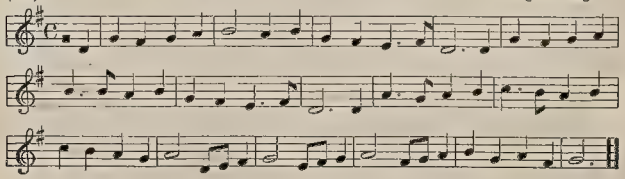
The Rhythmic name is *taafe* derived from the following: taatai  and tafatefe  . The eighth note is the *taa* of taatai (lengthened a little by the dot), and the sixteenth note *fe* represents the last quarter beat of tafatefe. Taafe is almost always used to precede something else as it is difficult to say the name properly when isolated. Great care must be exercised to make the difference between this rhythmic figure and taatai.

Practise the following to clapping, time-names, and stepping. The skipping step may be used for the new rhythmic figure.
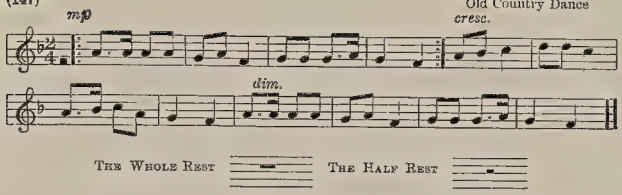


Exercises for Sight-Reading

(146) English Song

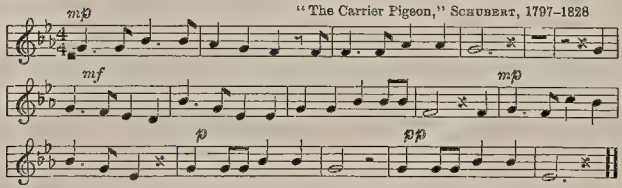


(147) Old Country Dance
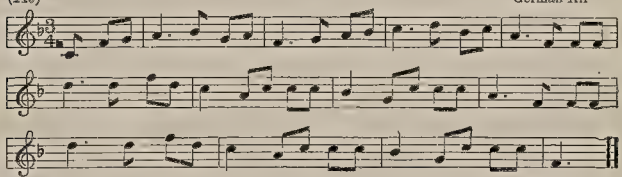


The Whole Rest The Half Rest

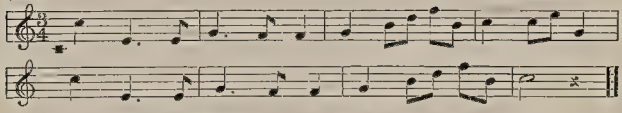
(148) "The Carrier Pigeon," Schubert, 1797–1828



(149) German Air



(150) Tyrolese Air



Rhythmic Work (Combined with Music Appreciation)

"Rundgesang" by Schumann (189). This makes a capital concert item. The children can make for themselves a garland of flowers, and attach it to their wrists. A wreath on the hair adds to the effect. A pretty artistic color scheme is necessary.

The children form a line off the platform (if in a classroom, they can stand round the room and use the centre of the room for dramatization).

a. Skip in with joined hands and form a circle (8 bars).
b. Skip to right (8 bars).
c. Skip to centre (2 bars) with hands up as though blowing a trumpet.
d. Skip back (2 bars).
e. Turn round on right singly with right arm raised (4 bars).
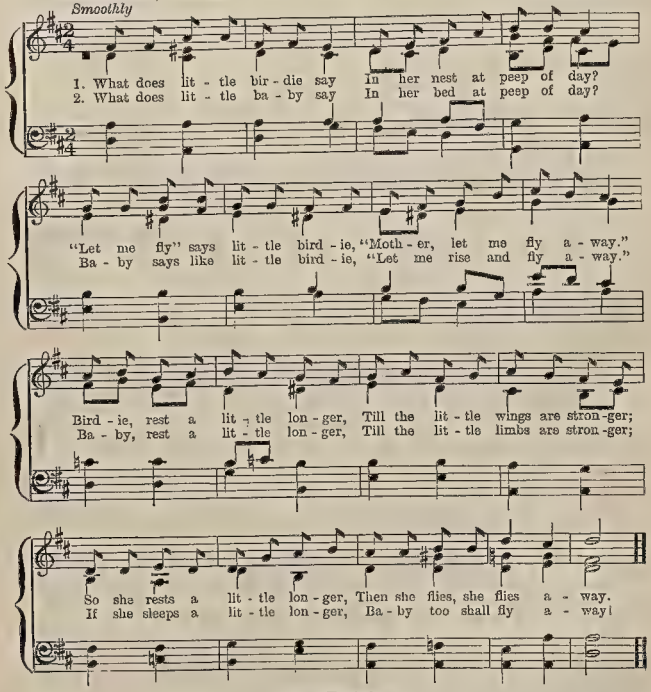
f. Skip to left with hands joined (8 bars).
g. Skip to centre (2 bars) hands up as before.
h. Skip back (2 bars).
i. Turn round left, singly, with left arm raised (4 bars).
j. Skip to right making one circle and then skip off (8 bars).

(151)

What Does Little Birdie Say?

Lord Tennyson, 1809–1892 J. D. Macey

Smoothly
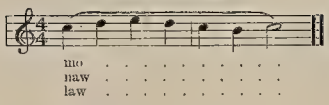


Ear-Training

While singing the following Chords try to realize the mental effects. You have the *firm* Doh Chord, the *bright* Soh Chord, and the *serious* Fah Chord. Count the number of Doh Chords you have.

s	l	s	s	s
m	f	m	r	m
d	d	d	t,	d

Voice-Training



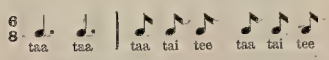
Exercises for Sight-Reading

Preliminary Work. Simple and Compound Time.

In all the exercises hitherto used the beat has been represented by a simple note, e.g., 𝅘𝅥𝅯 or ♩ Such time is known as Simple Time. When a beat is represented by a dotted note, e.g., ♩. the time is said to be Compound. The dotted quarter (or symbol for a beat in compound time) is not an aliquot part of a whole note, so the *eighth* note, which *is* an aliquot part of a whole note, and which forms a third of the dotted quarter, is chosen as the bottom figure for the time signature, e.g., $\frac{6}{8}$, which is the commonest form of Compound Time.
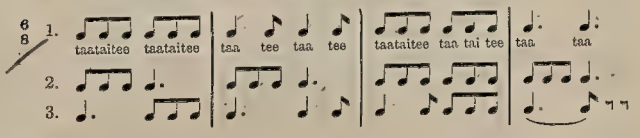
In *slow* $\frac{6}{8}$ rhythm each eighth note represents a beat and a dotted quarter represents three beats, but the majority of tunes in this kind of measure have a swing that produces so quick a movement for the beats that they are grouped into sets of three, and *quick* $\frac{6}{8}$ rhythm ♩. ♩. sounds to the ear exactly as ♩ ♩ in Simple Time, i.e. two beats to a bar.

The time-names used in Compound Time are as follows:

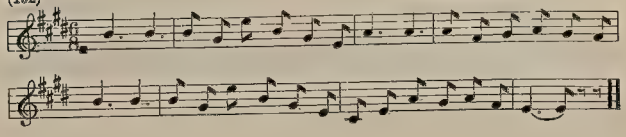


When the beat is divided into two notes, thus ♩ 𝅘𝅥𝅯 the rhythmical name is taatee.

Clap the following exercises and monotone softly to time-names. Use the skipping step if you wish to step the exercise.

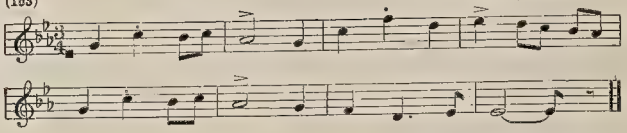


(152) An English Nursery Rhyme
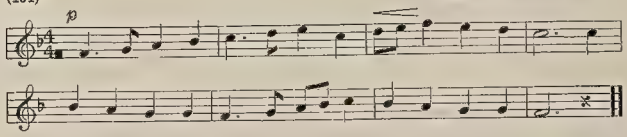


(153)

G. F. Handel, 1685–1759
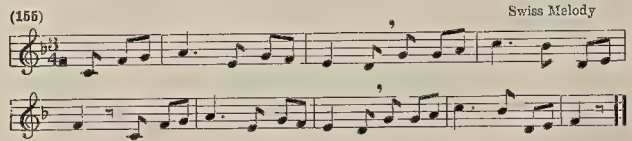


(154)

English Traditional Air



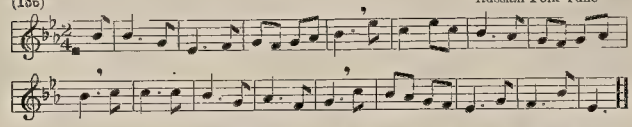
(155)

Swiss Melody



(156)

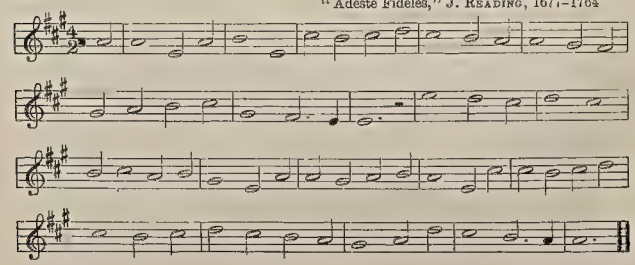
Russian Folk Tune



A Half Note may represent a beat. In the following hymn tune the Whole Note is taa-aa (two beats), and the dotted half note followed by a quarter note (bar 7) is taa-aatai.

(157)

"Adeste Fideles," J. Reading, 1677–1764



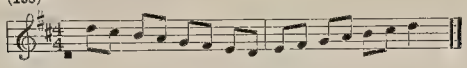
Ear-Training

A general review of the work taken throughout the book:
1. Oral and written answers to ear-tests given by the teacher.
2. Imitation phrases including the new rhythms taught.
3. Time ear-tests.
4. Chordal exercises.

Rhythmic Work

Run two bars of eighth notes and on the last beat of the second bar stand still and pose, representing some figure in a nursery rhyme, e.g., "Little Jack Horner," "Little Miss Muffet."

(158)



Theory

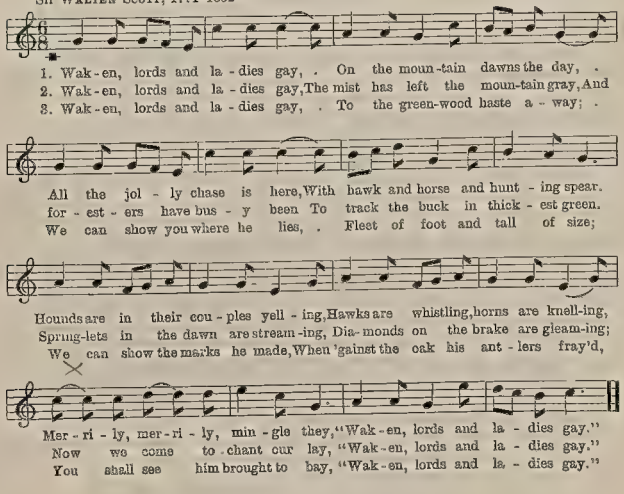
Study the Terms of Notation in this book and add them to your list of *Book One*.

(159)

Waken, Lords and Ladies Gay

(HUNTING SONG)

Sir WALTER SCOTT, 1771–1832 F. T. C. W.



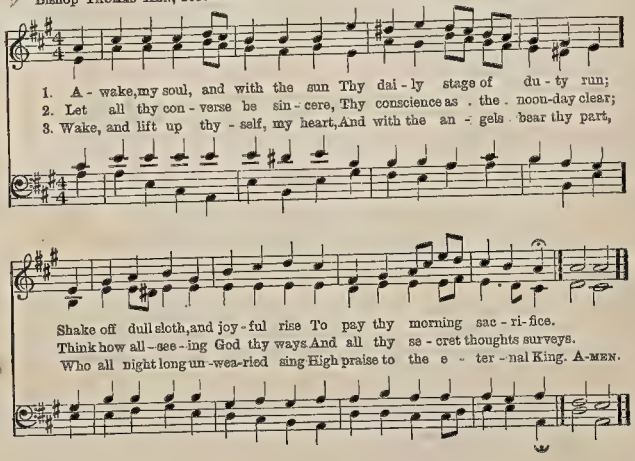
SUPPLEMENTARY SONGS AND MUSIC FOR DRAMATIZATION

(160)

Awake, My Soul

MORNING HYMN

Bishop THOMAS KEN, 1637–1711 — F. H. BARTHÉLÉMON, 1741–1808

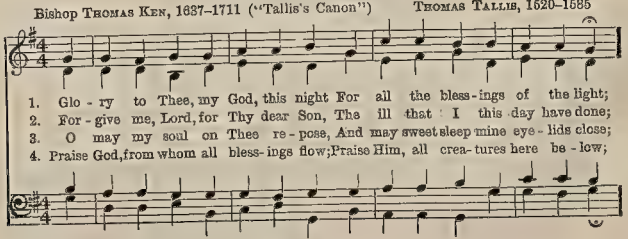


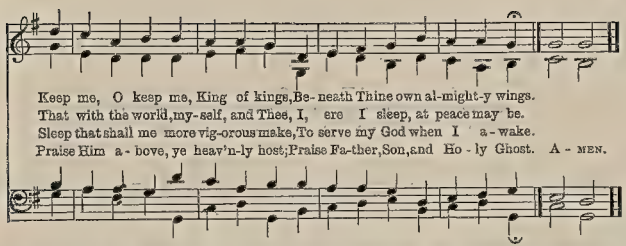
(161)

Glory to Thee, My God

EVENING HYMN

Bishop THOMAS KEN, 1637–1711 ("Tallis's Canon") — THOMAS TALLIS, 1520–1585



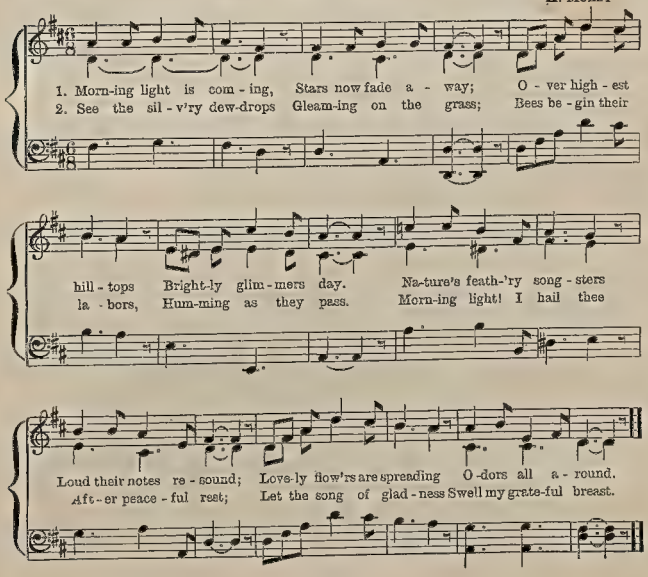


Note that in the above tune, the tenor, starting from the 5th note, imitates the soprano part at the octave below. This imitation (similar to that in a Round) forms the "Canon." It will be noticed that, if the first four notes of the tenor are played (or sung) as a continuation of that part, the imitation is complete.

(162)

Morning Light is Coming

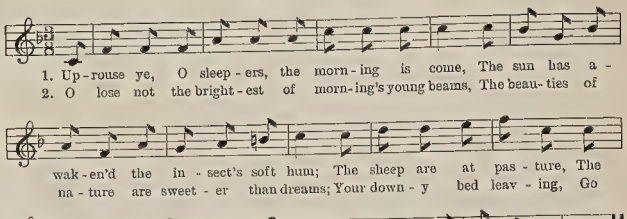
H. MOREY



(163)

Uprouse Ye, O Sleepers

A MORNING SONG

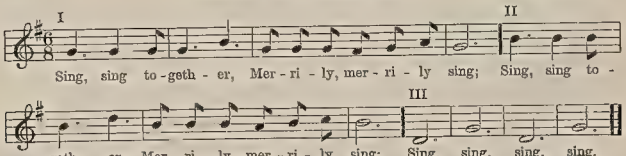


(164)

Sing, Sing Together

ROUND FOR THREE PARTS
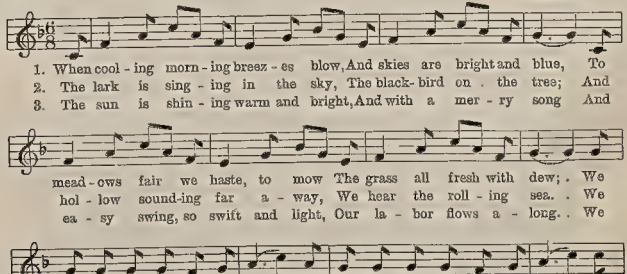
Old English

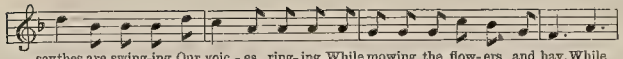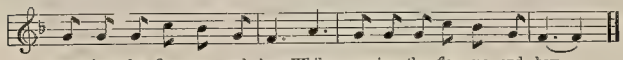


(165)

When Cooling Morning Breezes

German Air
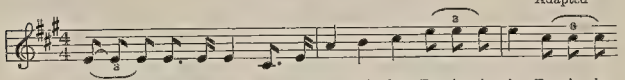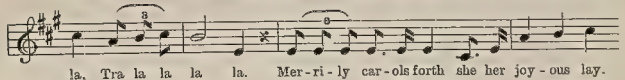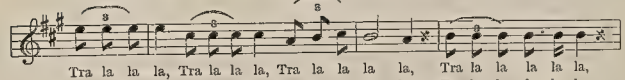






(166)

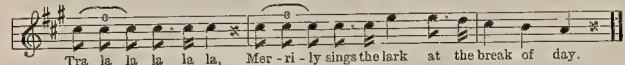
Merrily Sings the Lark

Adapted







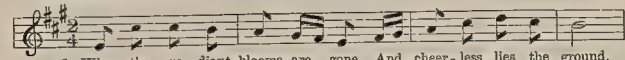


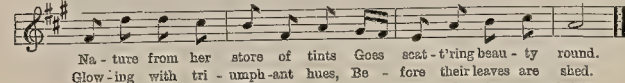
(167)

Autumn Glory

Winifred M. Stevens

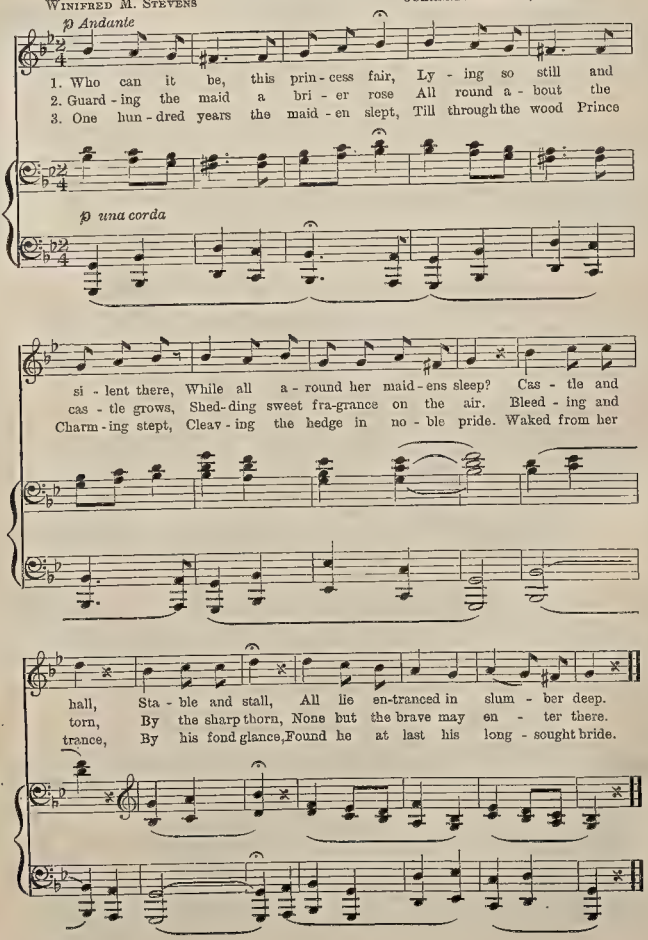
Russian Melody





The Sleeping Beauty

WINIFRED M. STEVENS — JOHANNES BRAHMS, 1833–1897

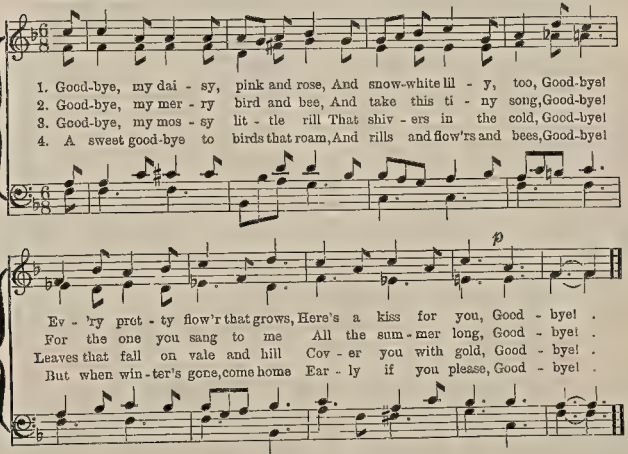


(169)

Good-bye

GEORGE COOPER

J. D. MACEY

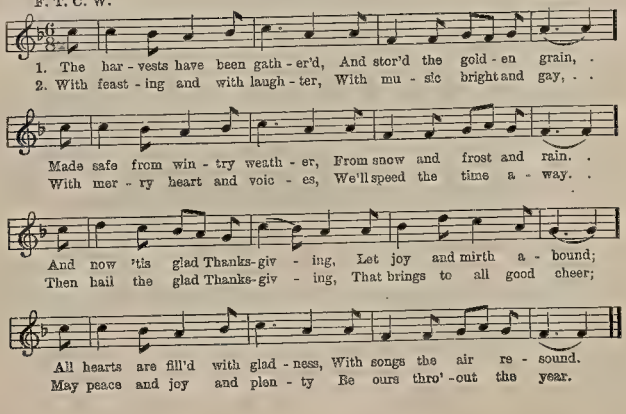


(170)

Thanksgiving

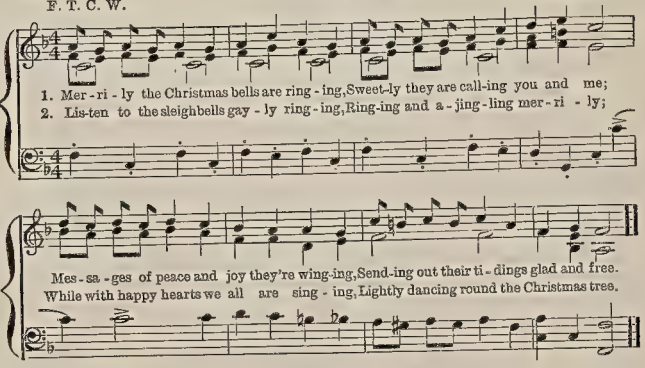
F. T. C. W.

Adapted



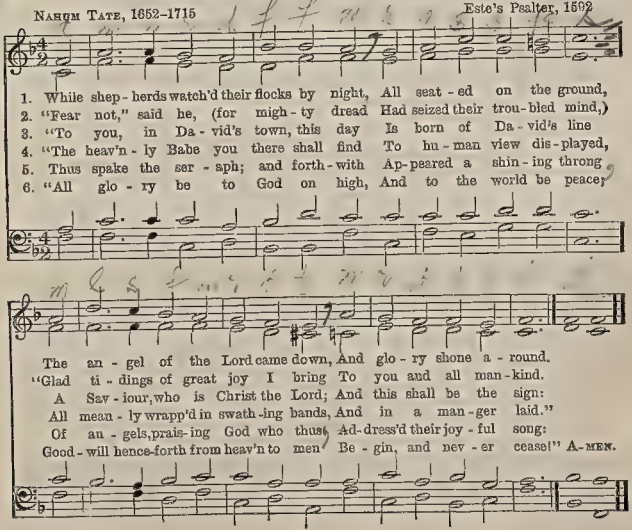
(171) **Christmas Bells**

F. T. C. W. Folk Tune



(172) **While Shepherds Watched Their Flocks**

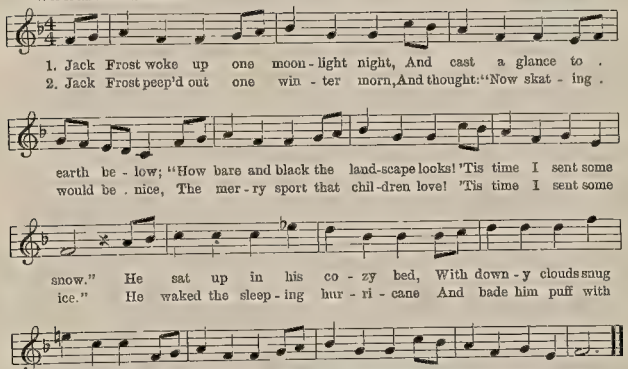
NAHUM TATE, 1652–1715 Este's Psalter, 1592



(173)

Jack Frost

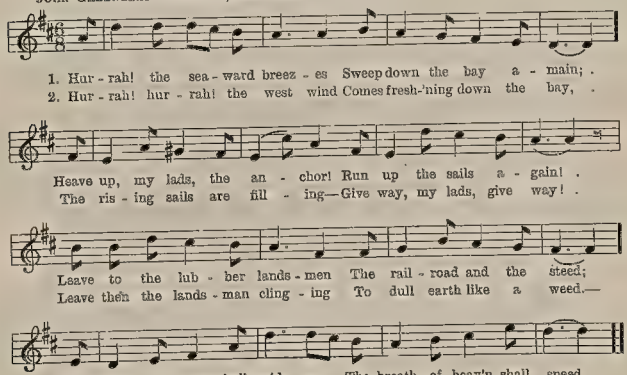
WINIFRED M. STEVENS — German Folk Tune



(174)

The Fisherman

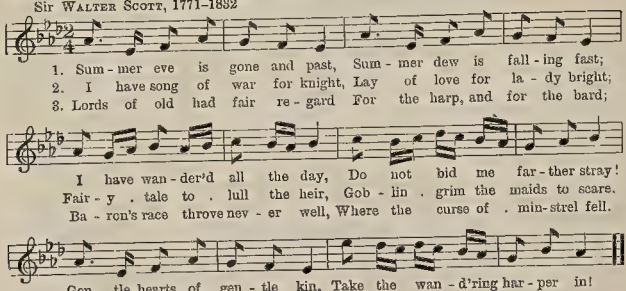
JOHN GREENLEAF WHITTIER, 1807–1892 — F. T. C. W.



(175)

The Minstrel's Song

Sir Walter Scott, 1771–1832

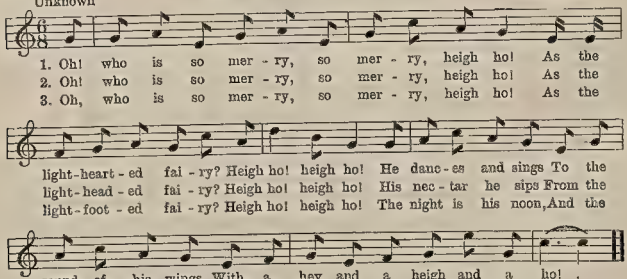


(176)

The Light-Hearted Fairy

Unknown

F. T. C. W.

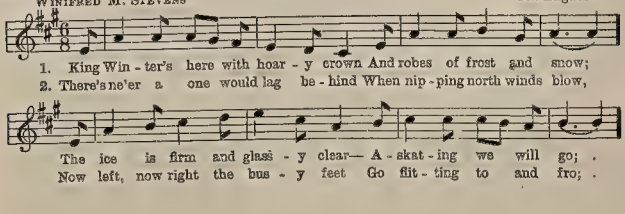


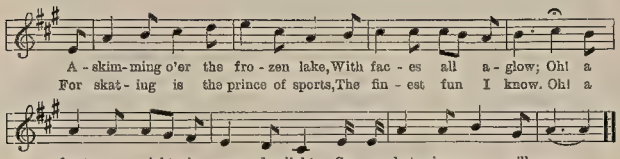
(177)

Skating

Winifred M. Stevens

Old English

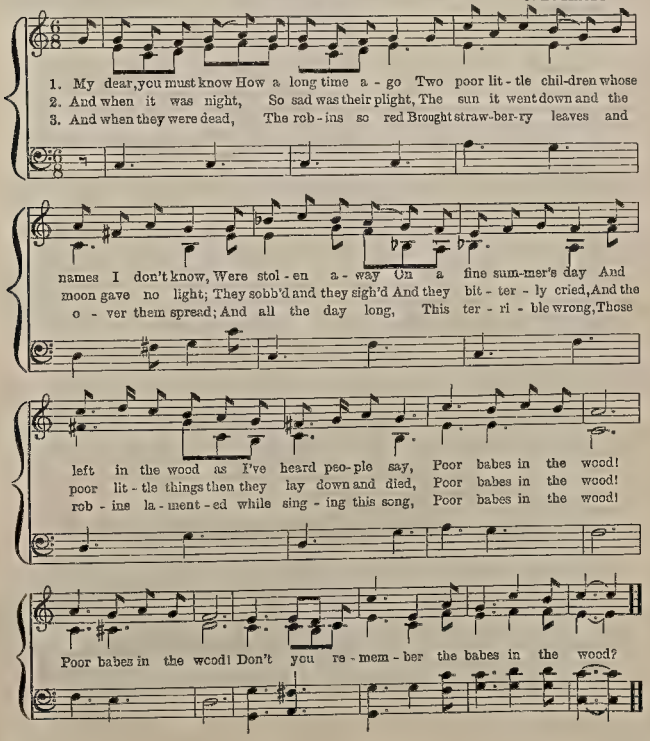




(178)

The Babes in the Wood

J. D. Macey



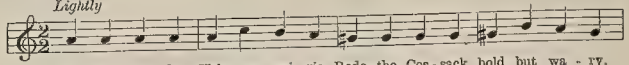
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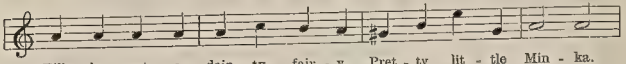
Minka

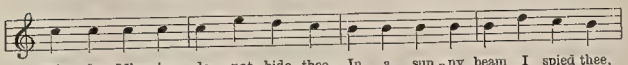
WINIFRED M. STEVENS

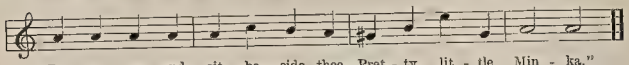
Russian Folk Tune

Lightly









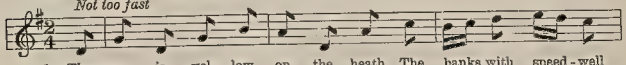
(180)

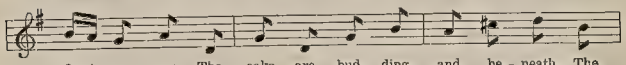
The First Swallow

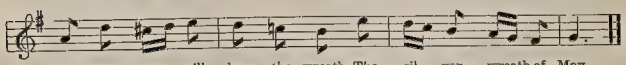
CHARLOTTE SMITH, 1749–1806

J. D. MACEY

Not too fast







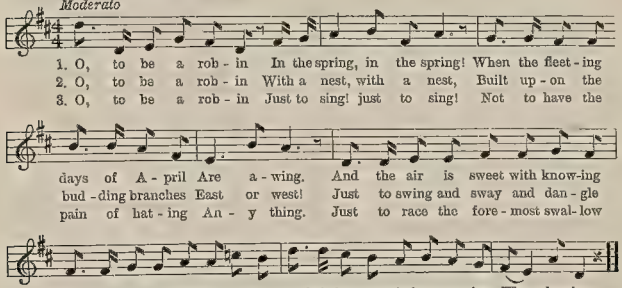
(181)

A Springtime Wish

ISABEL ECCLESTONE MACKAY
Words from "The Shining Ship"*

H. MOREY

Moderato

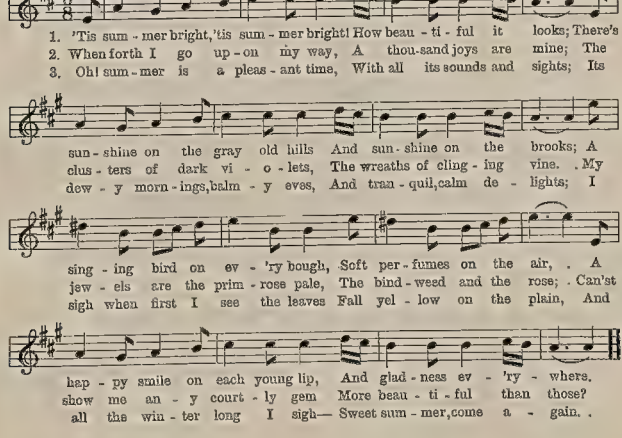


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Summer

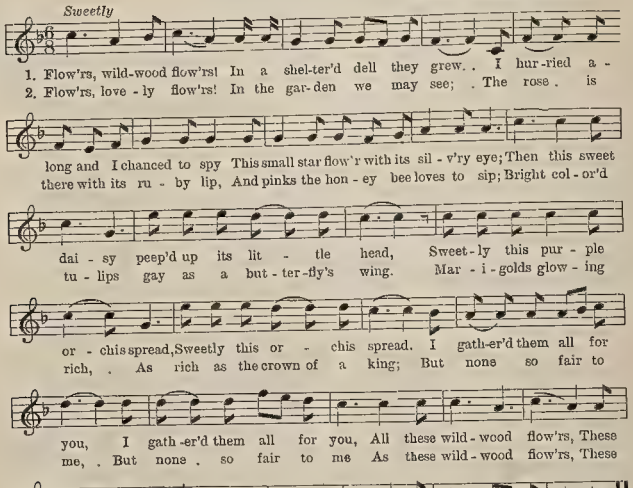
Adapted



(183)

Wildwood Flowers

LOWELL MASON, 1792–1872

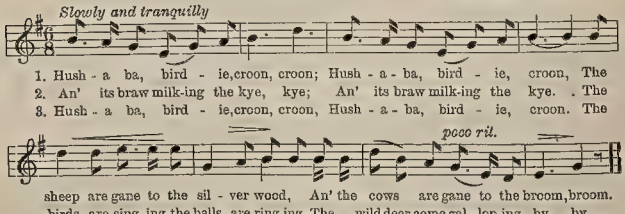


(184)

Hush-a-ba, Birdie, Croon, Croon

A SCOTS LULLABY

Traditional Scots Air

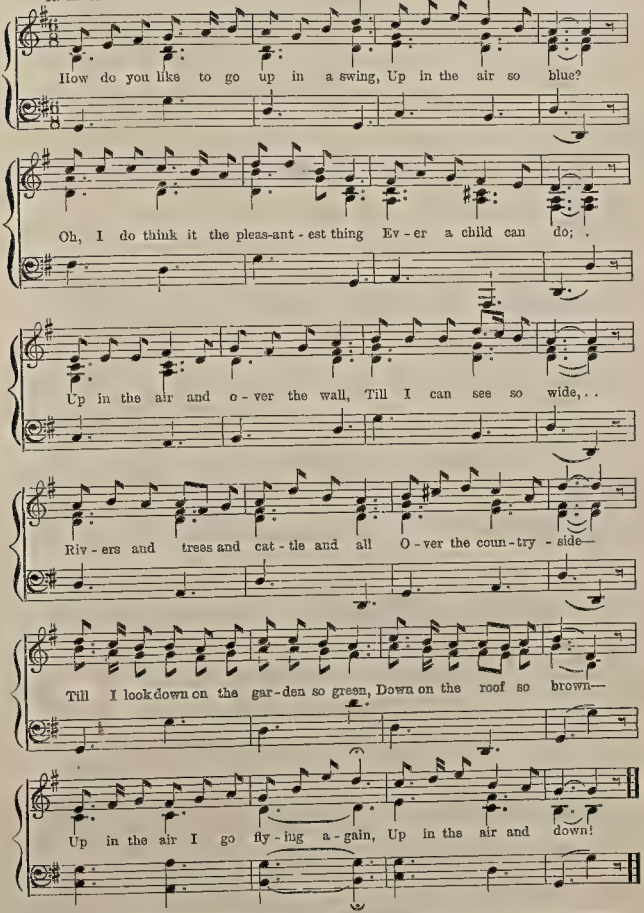


From "Minstrelsy of Childhood."—KITSON AND MOFFAT. Used by kind permission of the publishers, BAYLEY AND FERGUSON, Glasgow.

(185)

The Swing

R. L. Stevenson F. T. C. W.

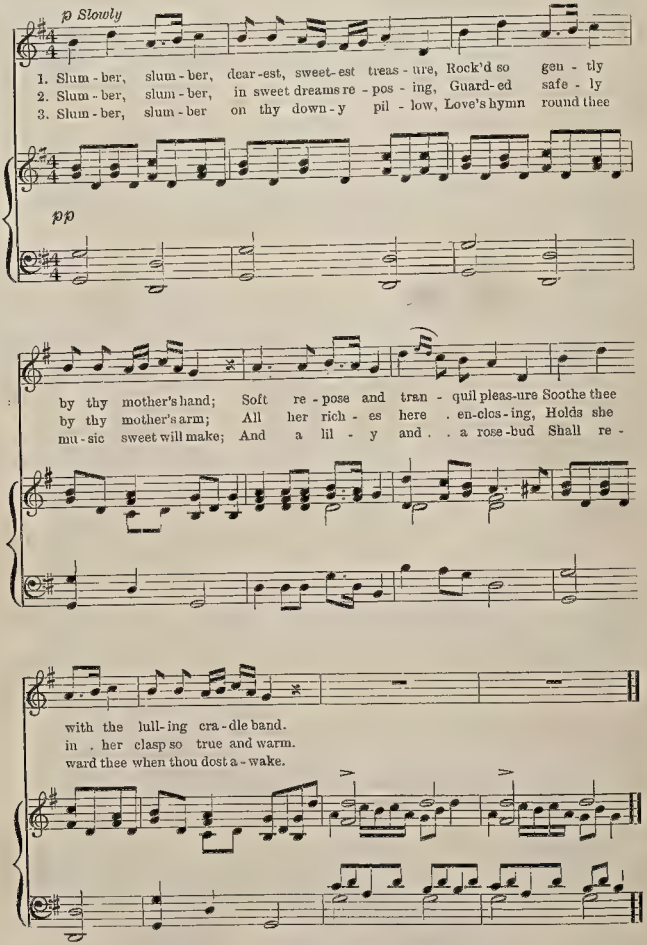


Words from "A Child's Garden of Verses." By kind permission of Charles Scribner's Sons.

Grade I

Cradle Song
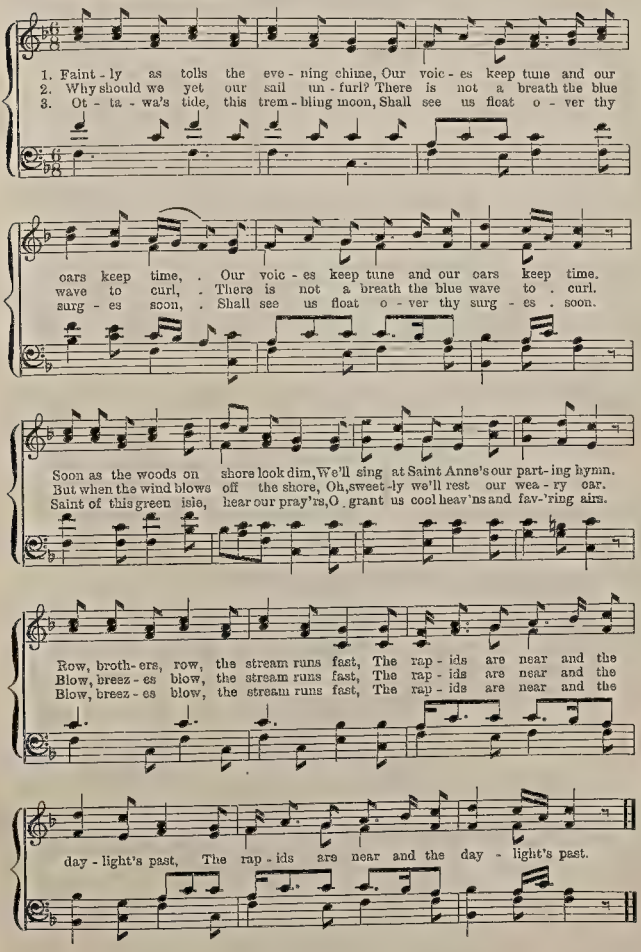
SCHUBERT



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Canadian Boat Song

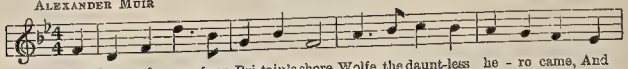
THOMAS MOORE, 1779–1852



(188)

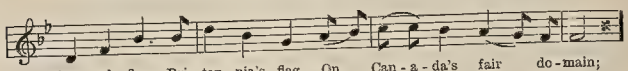
The Maple Leaf

ALEXANDER MUIR

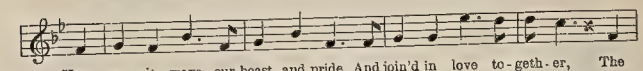


ALEXANDER MUIR

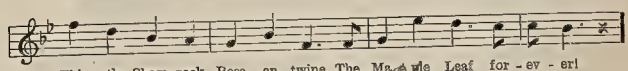
1. In days of yore, from Bri-tain's shore, Wolfe the daunt-less he - ro came, And
2. At Queenston Heights, and Lun-dy's Lane, Our brave fa - thers side by side, For
3. On mer - ry Eng-land's far-famed land May kind Heav-en sweet - ly smile; God



plant - ed firm Bri - tan - nia's flag, On Can - a - da's fair do - main;
free - dom, homes, and loved ones dear, Firm-ly stood and no - bly died;
bless old Scot - land ev - er - more, And Ire - land's Em - 'rald Isle!

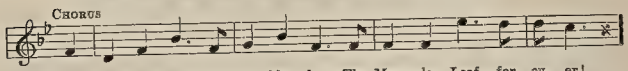


Here may it wave, our boast and pride, And join'd in love to - geth - er, The
And those dear rights which they main-tain'd We swear to yield them nev - er! Our
Then swell the song, both loud and long, Till rocks and for - ests qui - ver, God

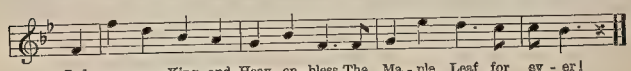


. This - tle, Sham - rock, Rose en - twine The Ma - ple Leaf for - ev - er!
watch - word ev - er - more shall be, The Ma - ple Leaf for - ev - er!
save our King and heav - en bless The Ma - ple Leaf for - ev - er!

CHORUS



The Ma - ple Leaf, our em - blem dear, The Map - le Leaf for ev - er!
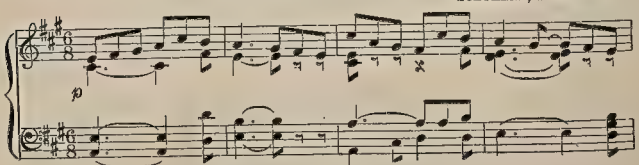


God save our King, and Heav - en bless The Ma - ple Leaf for ev - er!

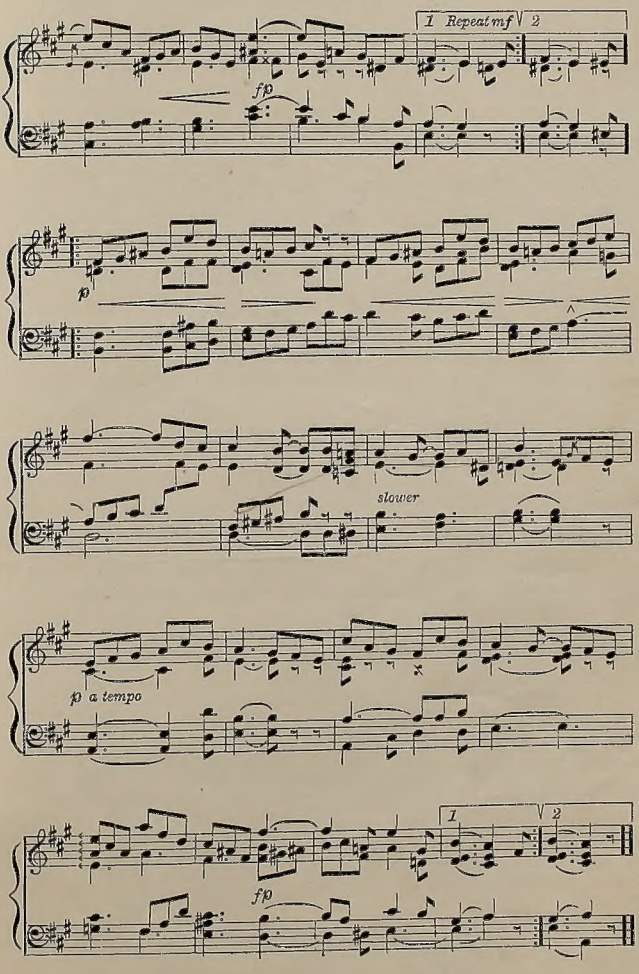
(189)

Rundgesang

(A RONDO)

SCHUMANN, 1810–1856




1 Repeat mf
2
fp
p
slower
p a tempo
1
2
fp

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